

KERAMIC STUDIO

Vol. XX, No. 11.

SYRACUSE, NEW YORK

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ITH this issue of *Keramic Studio* we are introducing several features which we hope to make permanent. Beside the excellent article by Mr. Heckman, we are showing, by courtesy of the Metropolitan Museum, several photographs of pottery shapes as inspiration for potters, with some suggestions by the editor; also a page of textiles with a lesson on design and a monthly competition, also under the direction of the editor.

These articles will endeavor to form the habit of going to the Museums for inspiration, and to show how to derive benefit from the study of all kinds of art crafts. We hope that not only the beginners, but the advanced workers, will send in solutions of these monthly problems, so that their work will be a help to others, as the best designs will be illustrated monthly with comments by the editor. We expect to give illustrations of beautiful things in every craft, as a help not only to the china decorator, but to the needle worker, potter and artist in leather, metal, wood or any other medium.

♦ ♦

It is always gratifying to receive letters of appreciation from our subscribers and we wish that more would feel inspired to write kindly words to cheer us on our way. Our mail this month brought the following from an old subscriber and contributor: "When china became so scarce, I accepted a position in the art department of one of our Public Schools, and my main reason for writing is to tell you that I am getting unlimited material for my teaching from the old numbers of *Keramic Studio*. I only wish the Public School teachers could know what a benefit these are proving to be."—M. L. G.

It is to such subscribers as these that the photographic material from the Metropolitan Museum should be especially helpful, and we would be more than pleased to have any teachers of design in Public Schools or elsewhere write to us their particular needs in inspirational material, or in solving any special problem, and we will do all in our power to help through the pages of *Keramic Studio*.

♦ ♦

We will again remind subscribers that we have an "Answers to Correspondents" column, that is always open to them for their special needs. Any questions they may wish to ask will be quickly answered to the best of our ability.

♦ ♦

We are glad to see that some important shipments of Japanese porcelain are coming in and are taking the place of the missing European china. The shapes and quality are good, a great improvement on the former Japanese imports.

KERAMIC ART

Henrietta Barclay Paist, Ass't Editor

I HAVE been thinking about Keramic Art and the place it occupies in the scheme of things, and how it can be made to come back—become re-established on a practical basis and become more than ever a necessity as well as a joy.

I feel sure that, as Decorators, we have not been broad enough in our interests. The most successful painter is one who paints with a purpose broader and deeper than the pleasure of reproducing Nature. The most successful Decorator studies and appreciates all of the Arts which go to make up environment. It is quite apparent that in the early days of our experimenting it was necessary to focus on the technical side of the work, and it is little wonder that we became absorbed in the fascinations of the craft to the exclusion of other interests. We probably could not in any other way have so mastered the difficulties and acquired the technique. It will be necessary for new students to do the same—in a measure—although the work is no longer in an experimental stage as a whole; but I am thinking more of the professional, who is anxious to re-establish her art as a paying proposition—as a livelihood.

We are now starting on a new lap—beginning a new era—an era of prosperity we hope; our activities have been suspended for a period, but I believe we should not expect to pick up the threads and proceed exactly as if nothing had happened. Something has happened—everything has not been at a standstill—opinions have undergone a change—ideals have changed—the point of view of many is different—we need to study tendencies of the hour, the things which will determine the demand of the future. Instead of plodding our way back in a leisurely way, we should take a plunge in cold water, to stimulate the nerves, clear the vision and give us an insight and new courage and enthusiasm.

One of the strongest tendencies, which is not new, but has survived the war, and will, I am sure, grow, and influence the demand for art products, is the more orderly thought in home furnishings. The time has passed when intelligent people furnish their homes by collecting interesting things from everywhere and huddling them into their living rooms regardless of harmonious relation. The thought to-day is more logical and orderly. Interior Decorators and home makers now start with a definite idea and try to harmonize all the furnishings; woodwork, walls, draperies, furniture, decorative windows, all carry out some definite thought in color and design. This method of house-furnishing will more and more create a demand for special porcelains—for sets in special design and color. It will be better for us to work more for the average home demand and less for the connoisseur; more for the table and not so much for the purely ornamental. The sun porch, the breakfast room, the nursery, the dining room, all call for their special service.

The thing which brings the maximum of joy and the

(Continued on page 177)

HOW TO USE A MOTIF

Albert W. Heckman



NE of the problems of the china decorator, to say nothing of the designer in general, is how to use a motif. There are many problems, to be sure, that *Keramic Studio* hopes to help its readers with, but this one seems to stand out as being worthy of our immediate attention. From where are we to get our motifs? Our first thought is, of course, from the Museums of Fine Arts, but we all do not have access to them and many of us who do, have not always the time it takes to study the fine old textiles, laces, pottery and other things for useful motifs. Excellent photographs are, however, to be had of many of these things. *Keramic Studio* will publish some of them from time to time with the hope that they will be of practical benefit, and, where it is possible, it will be shown how they can be used. Through the courtesy of the Metropolitan Museum of Art one of an old lace altar cloth is being published this month on page 167.

Art instruction which gives a student power to create something which has value and fine quality as a work of art must be two-fold in its nature. It must develop within the student the ability to execute in a skillful and craftsmanlike way and it must also develop the student's capacity for discrimination and judging what is good and what is not good. Most of us will agree that many of our decorators are thoroughly acquainted with their craft and are highly competent to carry out the most difficult designs that *Keramic Studio* has to offer. On the other hand, many of us, including some of these very competent workers, will also agree that they are unable "to make up a design of their own," to say nothing of being at a loss to know just how to adapt some of the designs and motifs which appear in the pages of this magazine to their own particular needs.

By way of illustration let us assume that we should like to make use of one of the motifs in the photograph on page 167 in decorating a bowl the shape of which is something like Fig. 1. How shall we go about it? First of all it is advisable to become thoroughly acquainted with your motif and to do this nothing is better or more practical than to make drawings of it in your sketch book. (Fig. 10 shows a page of motifs taken from the writer's book). For this purpose India ink or black water color is very satisfactory. Having done this how shall we proceed to make the design for the bowl?

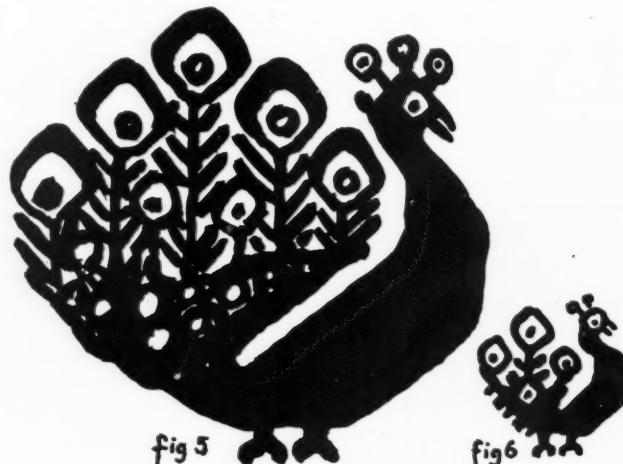


fig 5

fig 6

First: By planning the arrangement of the design as a whole in black and white only.

Second: By planning the arrangement of the motif in the design, also in black and white.

Third: By planning a suitable color scheme.

Considering the first part of this problem, one of the things we ask ourselves is, where shall we put the decoration, on the inside of the bowl or on the outside, in a border or in an all-over arrangement, in a panel or simply as a unit complete in itself on the sides of the bowl? The shape of the thing to be decorated must help us with this part of the problem. In this instance this bowl and many others like it, especially those which are pentagonal or hexagonal in shape, lends itself favorably to the use of a panel arrangement in decoration. Perhaps if the bowl were a low one a border arrangement would be better or if it were more open it might be better to confine the decoration to the inside of it. Now, as we take some paper and a brush full of paint and start to plan the design as a whole (it is advisable to make the drawings as large as the bowl to be decorated) we find ourselves beginning to divide the space in one way or another. All applied art is dependent upon spacing and the finer the spacing, of course, the finer the art will be. Fig. 2 shows how this process of space division may be started and figures 3 and 4 show how these first simple divisions may be carried a step or two further. Thus far the problem has been easy enough for any beginner to do and do in a creditable manner if some thought is given to the work. One could make ten or more variations in this way and then select that which is most satisfactory. This process of making many different arrangements of one thing and then selecting that which is most satisfactory is an excellent way of developing one's capacity for discrimination and being able to say, if a thing is not good, at least wherein it might be better.

When you make these variations, first try some very simple line arrangements, and, as you proceed, think more and more of arrangements in dark and light areas. Widen the lines where they are too thin and wiry, group them where they "fall apart," vary the width of them in these groups where they are too much alike, fill in a space here and there with a solid dark—in this way your line drawing will develop into one of dark and light areas. Where you use a secondary idea or motif keep it consistent with the dominant one. For instance, one could plan an arrangement of large and small panels, keeping the large ones for

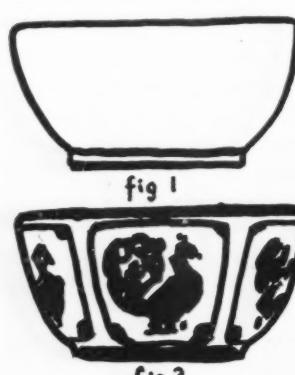


fig 1

fig 2

fig 3

fig 4



the dominant motif; and for the decoration of the small panels one might make twenty or more different arrangements of a peacock feather in the abstract, each of which could be used in harmony with the peacock motif itself. In the same manner one could plan a border for the inside of the bowl. Figure 7 is offered as a suggestion for it, if one cares for something more elaborate than a simple line arrangement like Fig. 8 which, in all probability, would be quite sufficient.



— Fig. 7

The next thing to do is to select one of your motifs from your sketch book and make variations of it until you arrive at something that suits your purpose, for it is seldom that we find a motif in one medium that is directly applicable to another without alterations. Figures 5 and 6 are two variations of motifs in the photograph. See how much fun you can have doing this; try some free brush work with a brush well charged with black paint. We are purposely avoiding the use of color for reasons which we will take up later. Now comes one of the difficult parts of the problem! It has been said above that all applied art is dependent upon spacing. This has been accomplished to a certain extent

if our motif is too large the background spaces will cease to be of any significance, and if on the other hand, it is too small the result will not be satisfactory. Here you must decide for yourself and abide by your decision. One person might make the motif large and another might make it relatively small for the panel and yet, comparatively speaking, each might be quite all right. It is best to try one way and then another and then use your preference.

Up to this time we have been working in black and white only, so now let us proceed to color—the third part of our problem. But first let us consider why we have been purposely limiting ourselves to the use of black paint only. One reason is that we, as beginners, do not want to keep too many irons in the fire at once—but there is a greater reason. Much of the so-called applied art of to-day is uninteresting because it lacks that element of beauty that comes only from fine arrangements in dark and light regardless of color. There is always time enough to think of color after we have gained a little of this beauty in dark and light only. Study the work of the experienced designers (this is where our photographs are so invaluable). Take for instance the work of Miss Maud Mason, illustrated on page 157 of the February, 1918, issue of *Keramic Studio*. See how beautifully it has been planned out in dark and light regardless of the added charm it must have in color!

In selecting the colors you want to use for this particular bowl our first thoughts are ordinarily to consider the colors of a peacock. We can, or we need not necessarily, let this be a controlling factor in making our selection of colors we choose to use. The important thing is not to lose the beauty in dark and light that we already have. In the customary way the writer could prescribe this or that definite color



Fig. 9

in the making of the panel arrangement for our motif. What we aim to do now is to place the motif as a certain dark area against a background panel of a certain shape and area so that each will enhance the other. We know that

Fig. 8

scheme—and several will be given—but if the student wishes to get the most benefit possible from this problem she will make her own color treatments. Japanese rice paper is an excellent thing for this purpose and in color it is very much like Satsuma and Belleek ware. One can lay the Japanese paper over the black and white drawing and proceed to paint in the colors with water colors or tempera paints. The following are a number of color schemes, some of which could be worked out on paper this way. Other arrangements may be planned to meet individual preferences for certain colors.

COLOR SCHEME No. I.

Dark Blue (Canton, Nanking, Old Chinese or Royal)—

COLOR SCHEME No. V.

The above schemes are all for enamel on a soft glaze ware. This is for lustres on either a hard or some soft glazes.

Copper Lustre (Gold Lustre may be used instead)—For all the dark in the design as in Fig. 7.

Light Green Lustre—For the light spots in the feathers of the tail.

Yellow Brown Lustre—For the three feathers on the body of the peacock, the ornament on its head and the flowers.

If this is carried out on a white china it is advisable to first give the whole piece an ivory color.



For all the dark in the design as it appears in Fig. 7.

Emerald Green. (Any bright cool green)—For the light spots in the feathers in the tail, on the head, around the dots in the conventional peacock feather and for the lining of the bowl.

Dull orange (Golden yellow)—For the three feathers on the body of the peacock and in the flowers below.

COLOR SCHEME No. II.

The same as the above with the additional use of gold in the background of the panel or in the background of all other than the panel. Also between the two narrow lines of the inside border.

COLOR SCHEME No. III.

Black—In all the dark parts of the design as in Fig. 7.

Vermillion. In all the light spots throughout the design and in one of the narrow inside border lines.

Golden Yellow—In the panel background.

Dull Green—For the leaves and flower stems.

COLOR SCHEME No. IV.

Light Gray Green (one might try a Gray No. 2)—For all the dark parts of the design as in Fig. 7 except the peacock.

Lavender Blue (Light Purple)—For the peacock motif.

Light Emerald Green—For all the light spots in the feathers of the tail, on the breast, on the head and for a lining in the bowl.

DECORATIVE MOTIFS (Supplement)

Caroline Bishop

THESE colors are all to be oiled and dusted on. Where the colors are shaded, the light color is dusted on the entire surface for the first fire and the dark color painted over in the second fire.

Pink in upper left corner is 2 parts Cameo and 1 part Peach Blossom. Grey is Dove Grey. Yellow is 4 parts Ivory Glaze $\frac{1}{2}$ part Albert Yellow and a very little Dark Grey. Light Green is 1 part Water Lily Green and 1 part Bright Green. Dark Green is 3 parts Water Lily Green and $\frac{1}{2}$ part Water Blue.

Purple in parrott design and flowers is Mode. Red in parrott's eyes is 3 Deep Ivory and $\frac{1}{2}$ Carnation.

Stems in upper right hand design are 2 Glaze for Green, $\frac{1}{4}$ Violet and $\frac{1}{4}$ Dark Brown.

Dark toadstool is 2 parts Coffee Brown, $\frac{1}{4}$ part Blood Red. Red in long motif at right hand side is 2 Coffee Brown and $\frac{1}{2}$ Blood Red, dark leaf in same motif is same as stem in design above.

Stems in berry motif are 1 Mode, $\frac{1}{4}$ Blood Red, 2 Ivory Glaze. Light leaves in same motif are 3 Florentine Green, $\frac{1}{2}$ Water Blue, $\frac{1}{4}$ Dark Grey.

Light Lavender in orchid is 1 part Mode and 2 parts Ivory Glaze.



TEXTILES AS A SOURCE OF INSPIRATION IN DESIGN

Adelaide A. Robineau

THE textile illustrations accompanying this article were selected as all bearing on the problem of diaper or "all over" decoration. This type of decoration has been much used by the Japanese and Chinese, especially on necks of vases, in panels or decorated bands. It is a method of decoration not much in favor by our decorators on account of the labor involved, but it is a type worth trying nevertheless and a problem most fascinating to work upon.

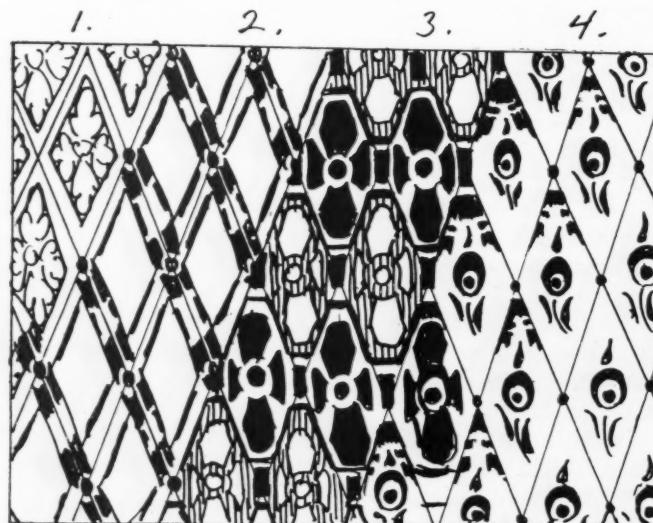
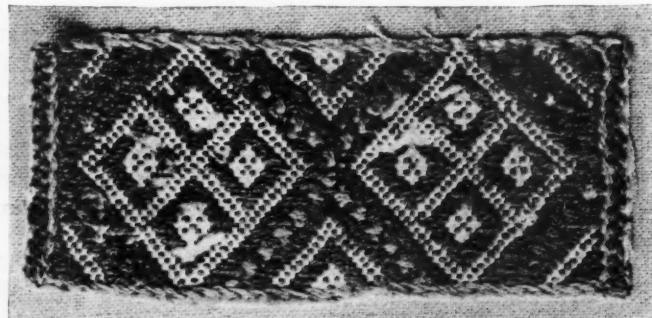
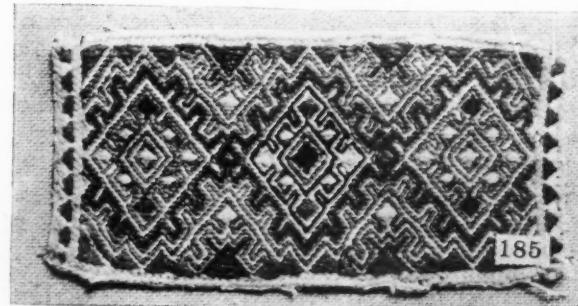
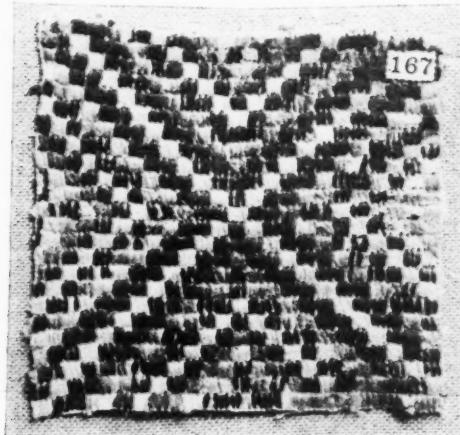


Figure 1.

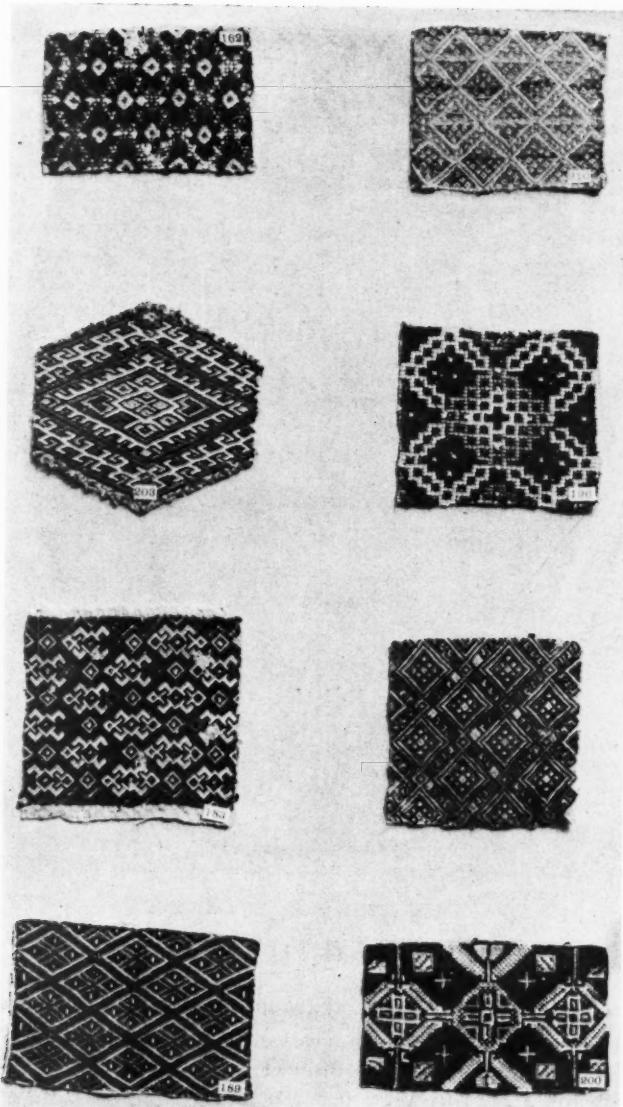
It will be noticed that these designs are all rectangular, built on a square or diamond shape. The student should rule off a sheet of paper either in 1 inch diamond or square, and then mark off the sheet into larger squares of about 4 inches, and try out these different methods of diapering, simplifying the forms so that they may be applied in enamel colors or gold. A semi-naturalistic form may be substituted for the center ornament of the square or diamond. Notice the different methods of following the plan (Fig. 1). This can be varied almost without limit, as can be seen by examining the illustrated textiles. In Fig. 1, No. 1 was suggested by No. 189 where there is a decided pathway between the diamonds. All the spacing lines should be erased after the design has been planned, in this case a plain pathway would be left after the spacing lines are erased from the center of the pathway.

No. 2 is a variant of No. 1. In this instance the pathway is decorated and the center of diamond left plain. No. 174 shows an interesting treatment of the pathway which could be varied so as to bring the design at the crossing of the lines instead of in the diamonds.

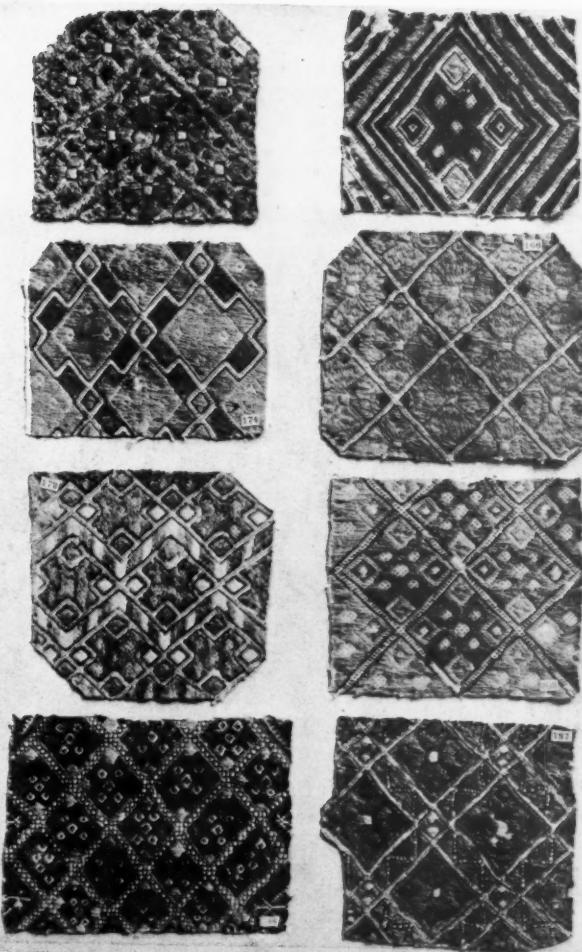
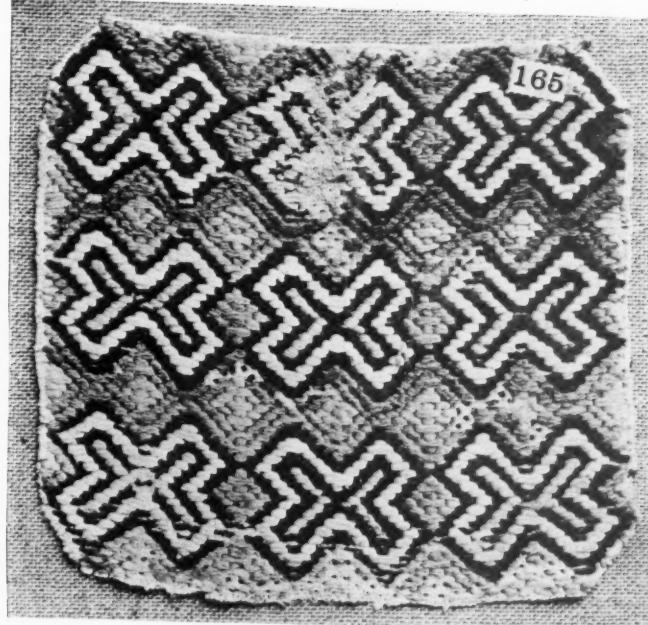
No. 3 is suggested by a part of the elaborate center dec-



Courtesy of Metropolitan Museum.

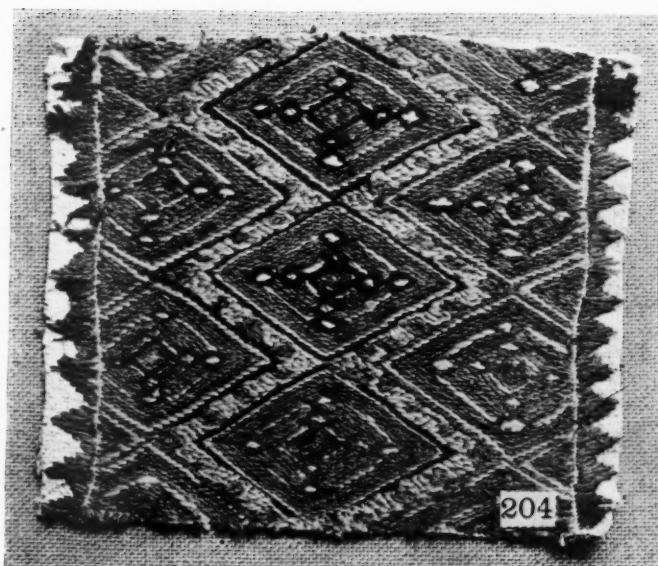


HUNGARIAN



HUNGARIAN

Courtesy of Metropolitan Museum



oration and shows another element introduced, the effect being of alternating horizontal bands of color built on the diagonal skeleton.

No. 4 shows the substitution of a flower form in center and the idea is suggested of decorating only one corner. If all four corners are decorated, the interest is liable to be transferred to the crossing, but this can also be done, or top and bottom corners only can be decorated, or the two sides as in Nos. 166 and 185. It is needless to add that these designs afford unlimited possibilities in the way of elaboration, and are as valuable in other crafts as in needlework.

Here are a few unusual color schemes taken from these embroideries:

No. 189—Dark blue pathway, dark olive in small diamonds, outlined in light olive, old rose cross and white dots.

No. 174—Tan ground, design in lighter and darker tan, dark blue and white. The corner design diagonally at the right of 174 has a color scheme of dark blue, tan, purple rose and dark brown.

MONTHLY STUDY PROBLEM

Students may send to *Keramic Studio* any number of designs based on this study and these designs will receive criticism either by letter or in the magazine.

MONTHLY COMPETITION

For the best sheet of solutions of the problem in black and white, six months subscription to *Keramic Studio* or \$2 worth of color studies or K. S. publications, as preferred.

For the best application of this problem in color to a ceramic form, one year subscription to *Keramic Studio* or \$4 worth of color studies or K. S. publications.



ILLUSTRATION No. 5.

Courtesy of Metropolitan Museum.



ILLUSTRATION No. 3—CHINESE
BUILDING POTTERY SHAPES

Adelaide A. Robineau

The accompanying photographs illustrate a problem in the building of pottery shapes that is of absorbing interest: the varying proportions of neck and body. The pottery student, especially the one who can use the potter's wheel, will find this exercise of the greatest value.

Make a heavy outline drawing of some shape that you fancy, and throw it on the wheel. Take another ball of clay and try a variation of the same form. It is exceedingly amusing and informative to see the different effects gained by very slight changes in proportions. This problem can also be worked out on paper with interesting results. (Fig. 4.)

In the two Chinese jugs shown in Fig. 1, a variation is made not only by lengthening the body, but also by placing the spout at a different angle and the handle higher in relation to the neck.

In the photographs of the two jugs, Fig. 2 and 3, a change is also made in the line taken by the neck which turns in on one and out on the other. Personally, I do not care for the crease which cuts the taller jar in two.



Figure 4.

The decorated Chinese jar (Fig. 5) is shown for several reasons. In the first place it is an unusual and interesting form. Then the handles are unique. The design, while grotesque, is most interesting in spotting and arrangement, and the final reason is that the writer would have said with certainty that the jar was Peruvian or at least South American, had it not the word of the Metropolitan Museum that it is Chinese. A curious fact in connection with South American Indian design, especially Peruvian, is the strong resemblance to the Chinese in many instances.

* * *

ART NOTE

The name of "The Twin City Keramic Club" has been changed to "The Minneapolis Keramic Art Club." The organization, combining the art workers of two cities proved too unwieldy and it seems best to separate the activities. St. Paul has not yet organized, but no doubt will at some future date. The Minneapolis Club is planning a spring exhibition at the Minneapolis Institute of Art which calls for at least five new and original pieces. The exhibition will open with a reception and every effort will be made to put Keramic Art back into the limelight of popular demand. The exhibit will open the first of May and continue for two weeks.



ILLUSTRATION No. 2.—CHINESE



ILLUSTRATION No. 1.—CHINESE

Courtesy of Metropolitan Museum.

KERAMIC STUDIO

KERAMIC ART

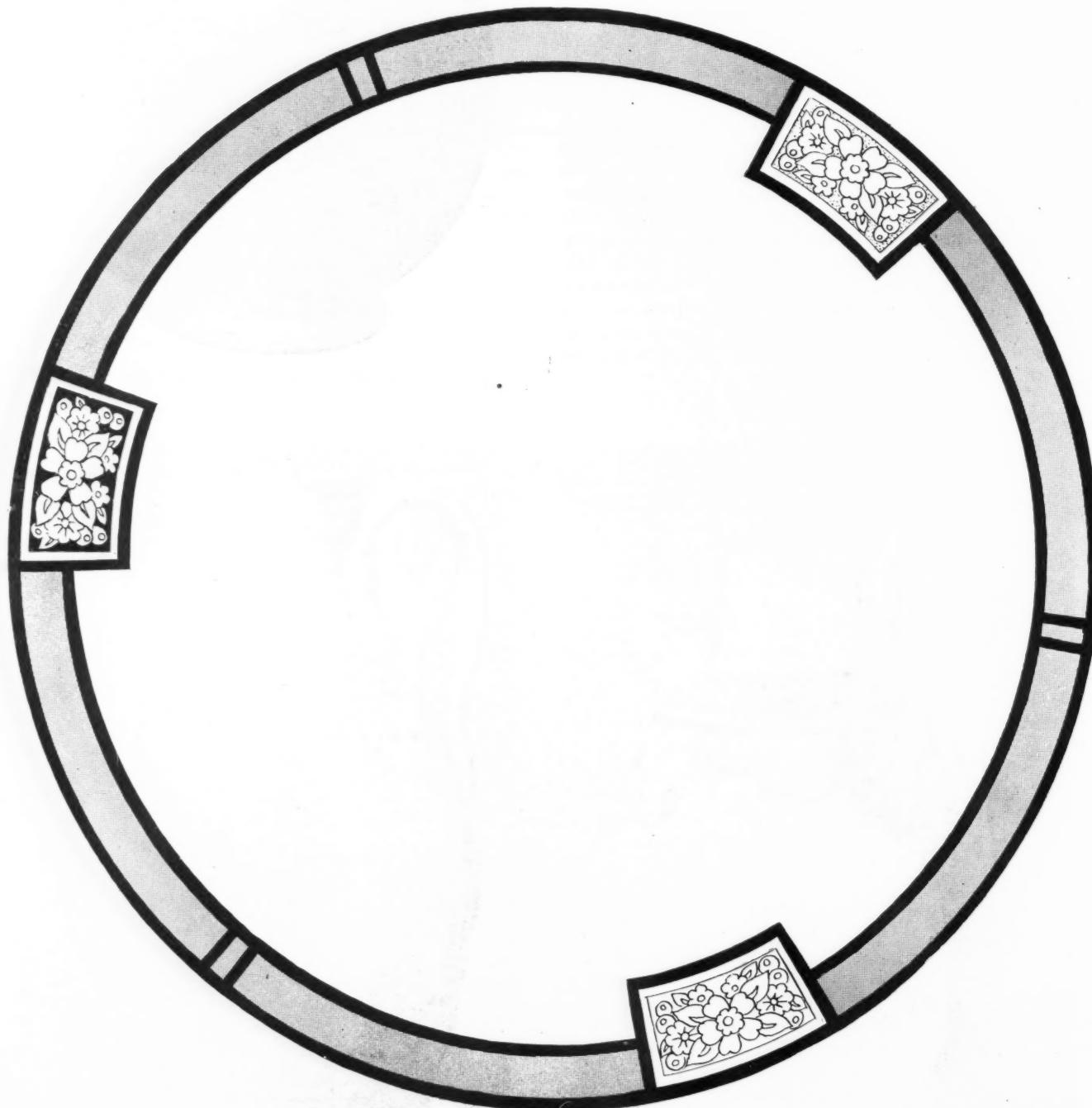
(Continued from page 163)

home spirit into the home is the decorative idea intelligently carried out.

I believe China Decorators would profit incalculably by a thoughtful study of Interior Decoration. Such a book as "The New Interior" by Hazel Adler (pre-war product but

still advanced in thought) puts one enrapport with the subject and suggests all sorts of practical ideas to the specialist as well as to the creator of the ensemble.

To get into touch with home makers and home needs is I am sure the practical thing, that is what the factories aim to do and that is what the professional decorator must do if we would compete for our share of the world's business.



CONVENTIONAL PLATE—MRS. F. H. HANNEMAN

OUTLINE in black. All bands are Roman gold. The background of the panel of flowers may be black enamel, gold, or gold dots. The space between the gold bands is Celadon Green. The largest flower is two shades

of pink enamel, the next flower is yellow enamel, the forgetmenots, turquoise; the berries, violet with red centers. Leaves, green enamel.



FOOTED JAR, CONVENTIONAL BIRD—ESSIE FOLEY

Oil centers of flowers and edge of bird and dust with Bright Green. Oil head of bird, large spaces on handles and feet of pot and band on lid, and dust with 2 parts Water Blue, 1 part Banding Blue. Paint outline around flowers and the fine line in panel around bird with same colors. Oil wing of bird and dust with Glaze for Green. Breast of bird is dusted with Yellow for Dusting. The

geometrical design on jar is oiled and dusted with Grey Blue, begin oiling at edge of jar and follow the space.

2d fire—Oil all the remaining white spaces except flowers and bill and feet of bird, and dust with 2 parts Pearl Grey and 1 Ivory Glaze. If the white spaces are too glaring, a thin wash of Mixing Yellow and a little Dark Grey may be applied.

JESSIE M. BARD - - - - - EDITOR
Williamsport, Pa.

INDIVIDUAL SET

Design by Essie Foley

OIL leaves and stems and dust with 2 parts Water Blue and 1 part Banding Blue. Oil flowers and dust with Florentine Green. Oil bands, handles and two center vertical lines and dust with 1 Pearl Grey and 1 Deep Ivory. Paint the fine inner line around the panels and the stems with 1 Banding Blue and 1 Copenhagen Blue. Clean all the white space thoroughly and straighten edges of dusting with an orange stick.



ANSWERS TO CORRESPONDENTS

M. O. I.—1. Are service plates always $10\frac{1}{2}$ inches? That is so little larger than the $9\frac{3}{4}$ dinner plate that I thought the $11\frac{1}{2}$ inch might possibly be used.

2. Should the service plate match the gold initialed dinner set? My salad and bread and butter plates are in green with gold edge and I am wondering if I may use this green and gold in some very conventional arrangement and add to it some rich blue.

Answer—1. The $10\frac{1}{2}$ is generally used but the larger size may be used if preferred.

2. Many people vary the design in a set, keeping only the general color scheme alike, so your suggestion would be all right.

W. J. L.—1. I am planning on getting a banding wheel and wish to know if you will tell me how I could charge parties renting it.

2. I want to make a black enamel dragon (flat) on Satsuma vase and would like to outline the entire design in Gold. What shall I

use as a base for this raised gold outline and when is it best to put the outline on?

3. Can one decorate any glass that is found on the market?
4. Which are the best water colors in tubes or jars? Why?
5. Could you also send me a list for firing prices?

Answer—1. If they come to your studio and use the wheel there, it would probably be best to charge by the hour or half hour.

2. There is a powder called "Raised Paste for Gold." It is mixed with a little fat oil of Turpentine, just enough to change the color of the paste, not enough to hold it together, and then with Garden Lavender Oil. Gold can be applied over it when it is thoroughly dry without firing it first. It is best to apply the Gold twice and it should be applied for the last firing so it will depend on the number of fires you give the enamels as to when to apply the paste, it will stand three or four fires if not applied too heavy.

3. Most of it can be used though some require more careful firing.
4. They are both good but the tube colors are easier to use because they are softer and the brush can be filled more easily with it.

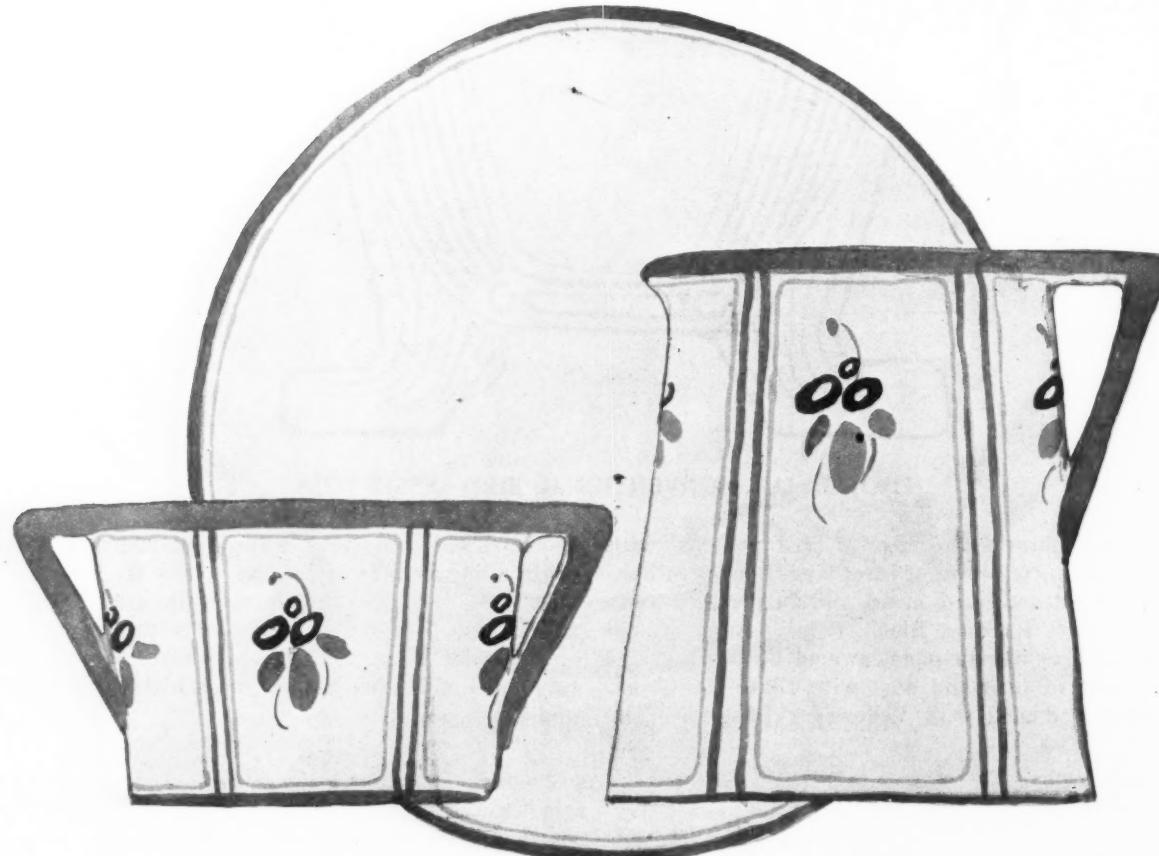
5. We have no firing list. Most people have a standard price for a few pieces and gauge other pieces from that according to size and amount of room it takes in the kiln. Cups and Saucers usually are 10c, $8\frac{1}{2} \times 9$ inch plates 10c, cake plates 15c, etc.

E. A. H.—Will you tell me if hard or soft enamels can be used over the ivory glaze after or before it has been fired or over any other pale tint?

Answer—A pale tint will not affect the enamels. Use the hard or soft enamel according to hardness of the ware.

M. A. W.—We have recently seen lamp shades made of parchment and painted. The effect is transparent when the lamp is lighted. Can you tell me what kind of paint is used for the work and what to use in mixing it?

Answer—To tint parchment lamp shades thin the regular oil paints with turpentine and just a little linseed oil, then decorate with the colors using just a little turpentine, if you wish the decoration to be solid so you do not see the stroke of brush, put a coating of white oil paint over the pattern, allow this to dry then paint the colors on the white covering.



INDIVIDUAL SET—ESSIE FOLEY



HANGING FERN BASKET

Henrietta Barclay Paist

ROUND green. Design, brilliant enamels—Red, Blue and Green. Edge and handles Black enamel.

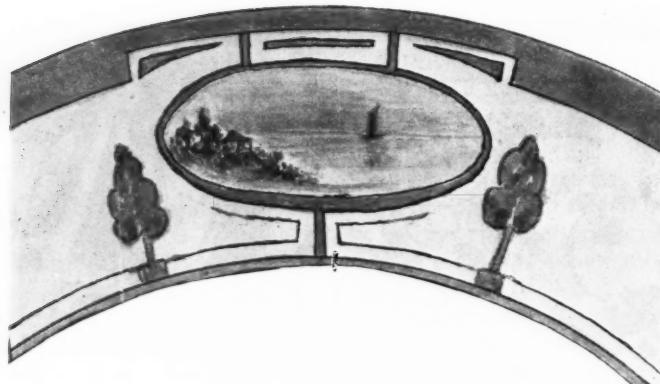


PLATE BORDER—LANDSCAPE

ON grey bands and trees and dust with Glaze for Green. The fine line and the three small grey spaces at edge are Green Gold. Paint foreground in landscape with Apple Green and a little Yellow Brown, the trees with Apple Green, Shading Green and Banding Blue, with strong touches of Copenhagen Blue and Banding Blue in deepest shadows. The look-out house is Yellow Brown with touches of Violet and Banding Blue for shadows. Sky is Violet, a little Blood Red and Deep Blue Green near horizon, with Deep Blue Green and Sea Green for the light tone. Water is the same color, using more Violet and Banding Blue. Sail is a thin wash of Yellow for light and Yellow Brown

and Violet for shadows. Boat is Yellow Brown. Shadow in water is Yellow Brown and Violet.

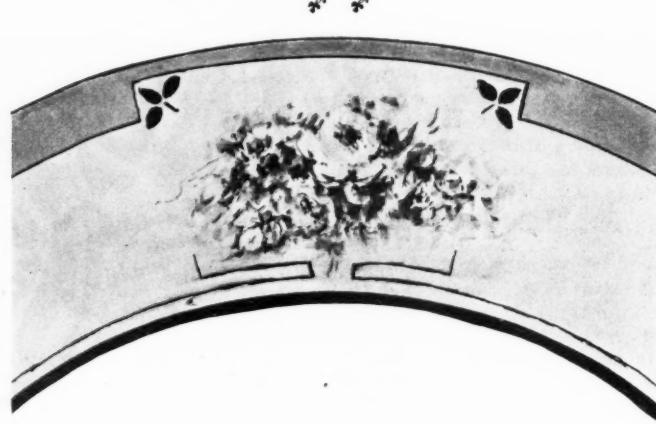
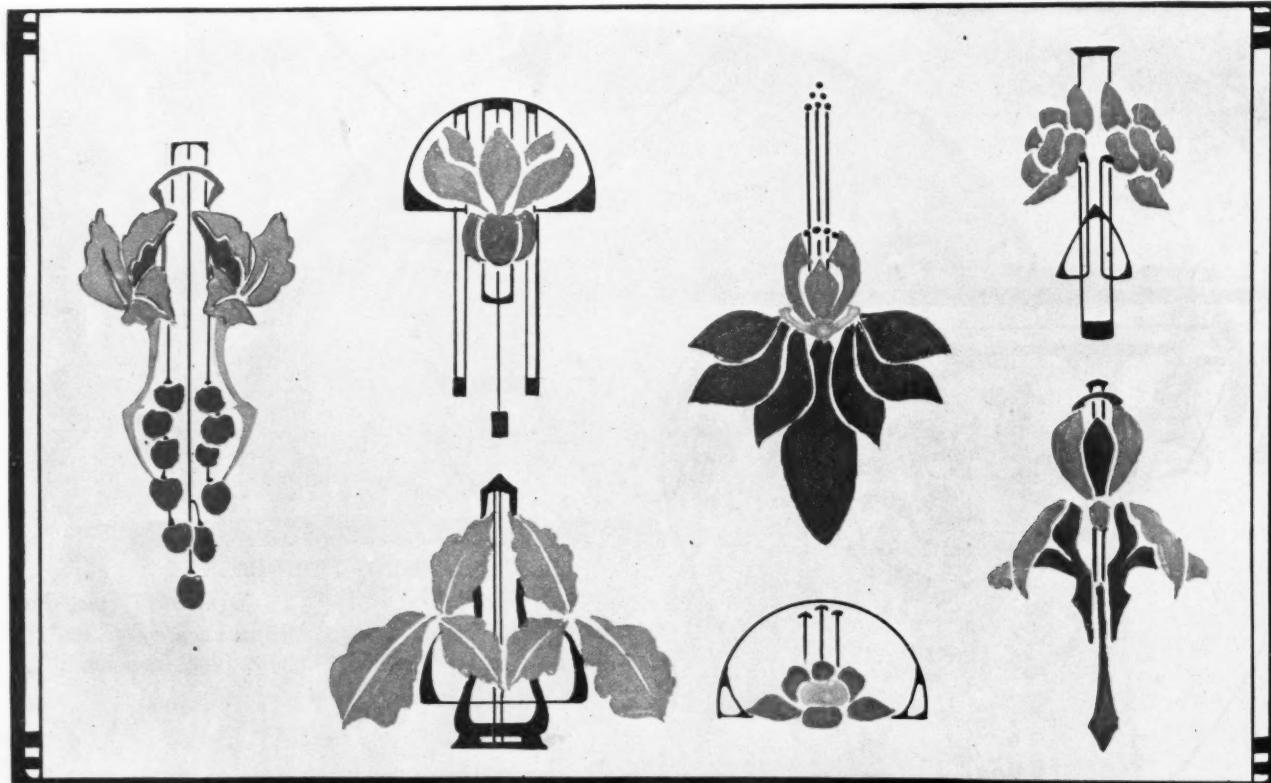


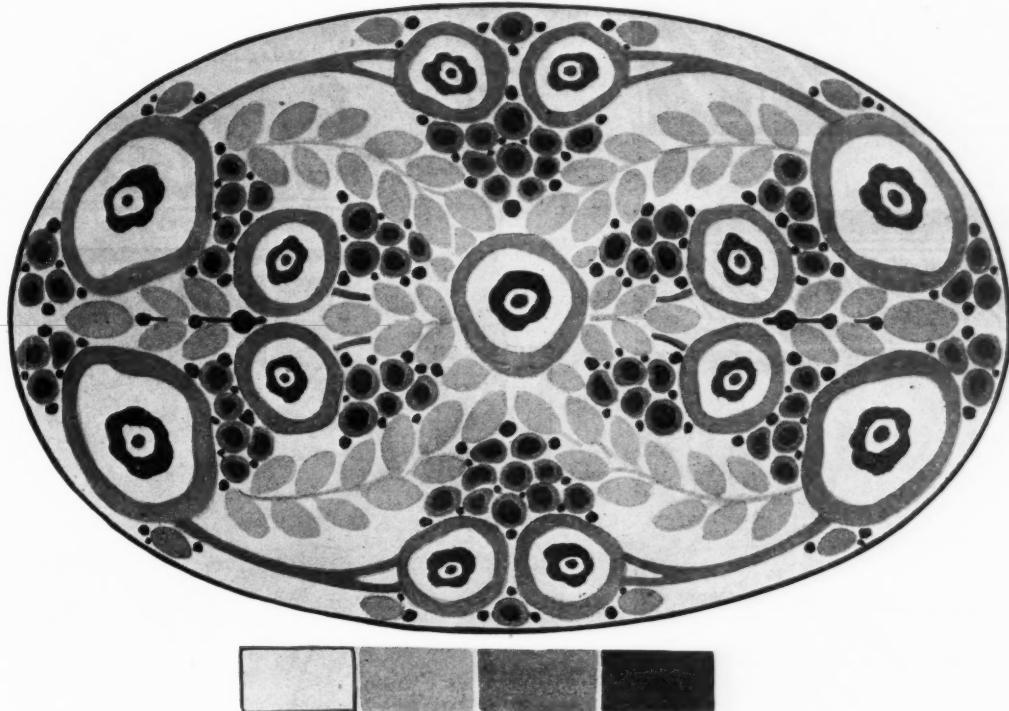
PLATE BORDER—ROSES

PAINT roses with a very thin wash of Rose for the light tone and use it a little heavier for shading. For center use Rose and a little Blood Red. Leaves are Apple Green and a little Albert Yellow for lights and Yellow Brown and Brown Green added for darker tone. Add some snappy touches of Blood Red in touches of background, also Yellow Brown in some places and Violet. Black lines and leaves are Green Gold and the grey edge is painted with Dark Grey and a very little Rose.



MOTIFS FROM THE DAHLIA—FLORENCE R. WEISSKOPF

These motifs taken directly from the dahlia study using transparent tracing paper. The supplementary lines are done in Black Ink and the portion traced in Opaque Wash. They will make interesting repeats in a border or may be used singly on small pieces of china. Will lend themselves particularly well to gold or silver with one or two delicate tones for table ware.

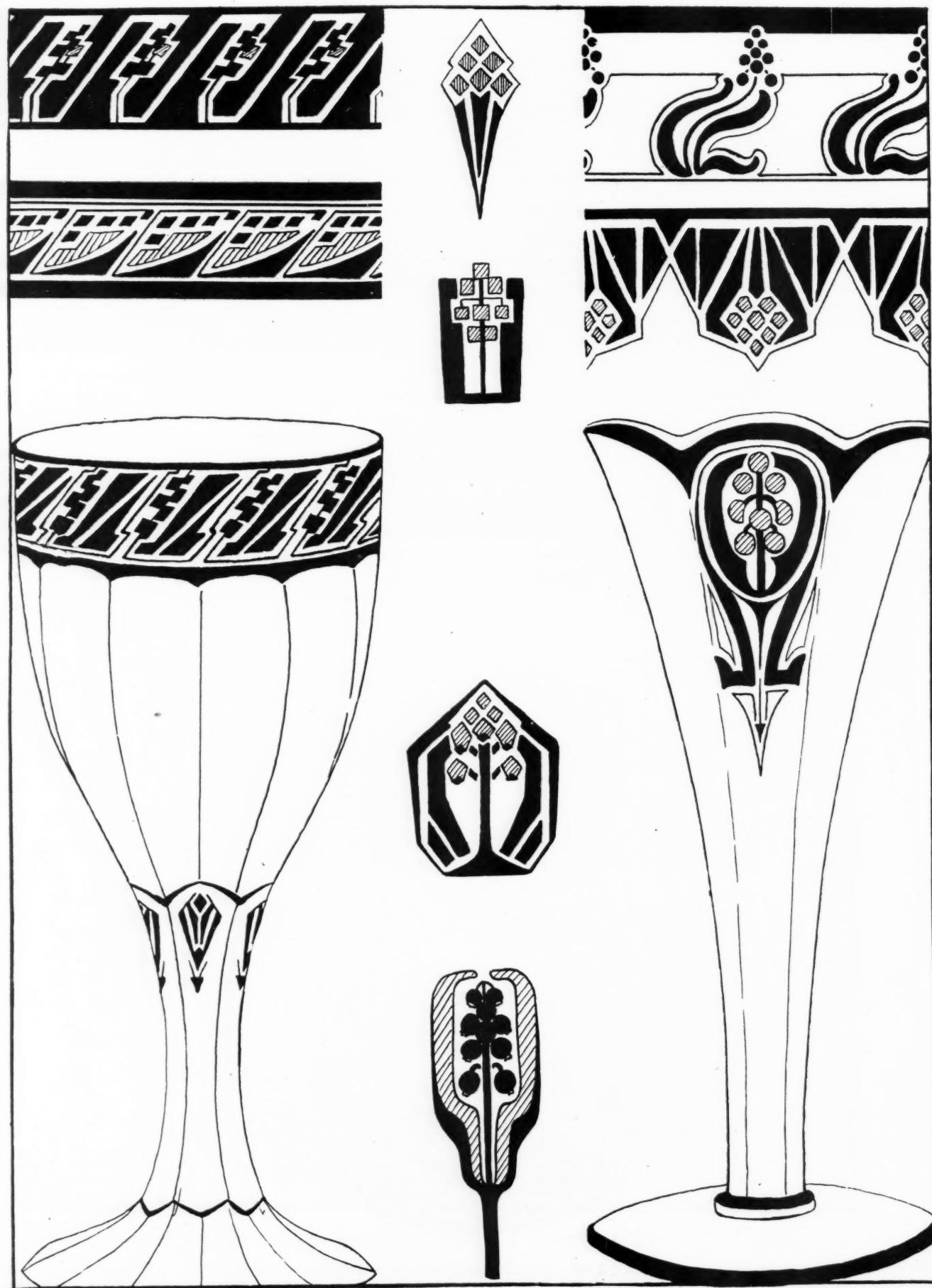


CARRIE HETLAGE RIEHL



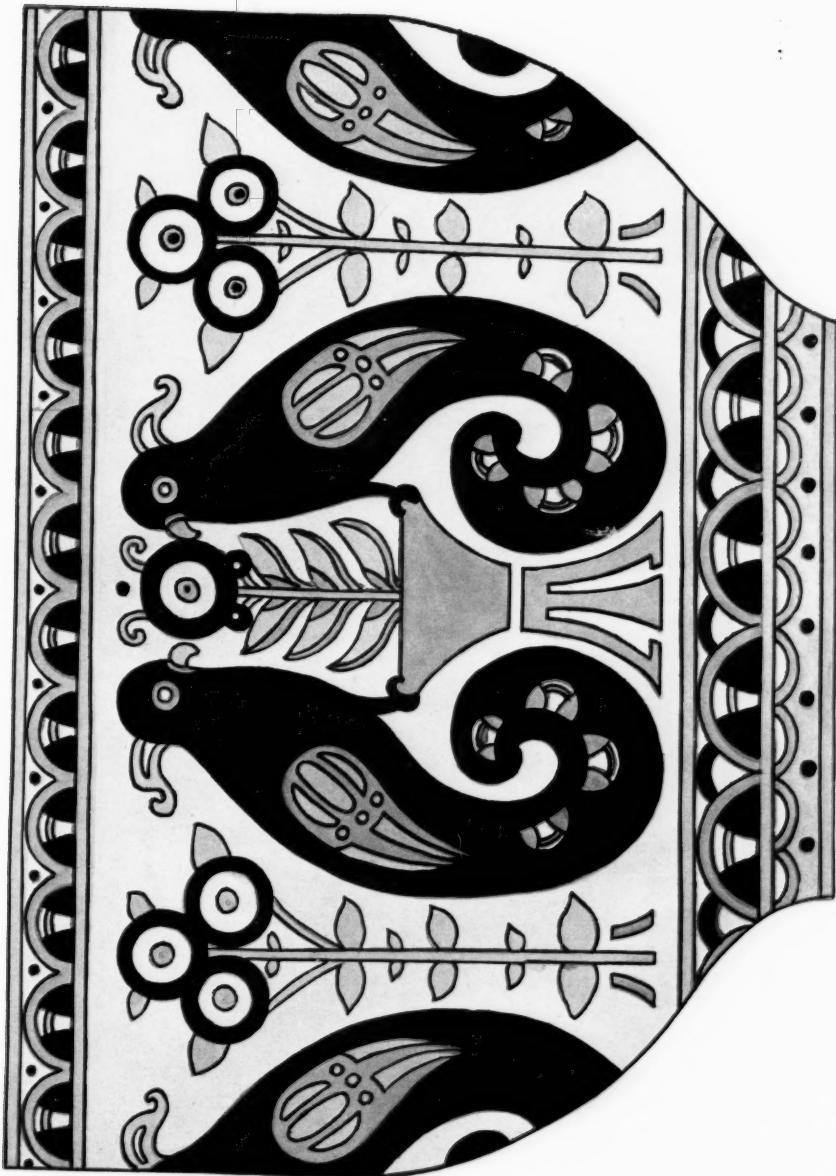
TOP OF BOX—VENITA JOHNSON

To be used on Belleek ware or Satsuma and carried out in enamels. Flowers and all darkest tones are Cadet Blue. Centers of flowers are Celtic Green. The remaining spaces are Warmest Pink.



GLASS DESIGNS, GRAPE HYACINTH MOTIF—M. A. YEICH

Light tones of Blue and Green enamels on Mother of Pearl Lustre ground.



BOWL—LEAH RODMAN TUBBY

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